Metro-Goldwyn-Mayer Have Eight Pictures Now Showing on Hold-Over Dates

CANADIAN MOVING PICTURE DIGEST

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(Next Page Please)

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"'Wife versus Secretary' hold-overs confirm again the year-after-year truth that Metro-Goldwyn-Mayer has more extended-run productions than any three other companies combined."

(*"WIFE VERSUS SECRETARY" stars Clark Gable, Jean Harlow, Myrna Loy*)

IMAGINE! ALL THESE M-G-M HOLD-OVERS WITHIN THE SPACE OF A COUPLE OF MONTHS!

"China Seas", "Broadway Melody of '36"
"Rendezvous", "Mutiny on the Bounty"
"Night at The Opera", "Tale of Two Cities"
"Rose Marie" and now "Wife vs. Secretary."
More on the way!

ROAR **LION!**

Joshua Smith R.B.A. (Husband of Ray Lewis) Again Commissioned by Toronto Star Weekly to Paint "Canada's Loveliest Child."

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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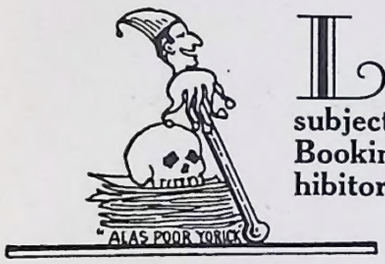
THE HOUSE DIVIDED



LAST week, we had a few words, more or less, to say on the subject of "Blind and Block Booking". How any exhibitor could run his theatre, on a business arrangement which enabled him to buy but one picture at a time, and to see every picture he purchased, presents a policy of picture business so unbusinesslike, and impossible, as to make the very discussion of it appear ludicrous; and yet here we are in debate, at Washington, on this very question, through the effort of Representative Samuel B. Pettengill, chairman of the House interstate and foreign commerce subcommittee, to present legislation designed to make "blind and block booking illegal".

The arguments, before the committee, are varied and various. We are of the opinion, that no legislation CAN BE FORMED TO ABOLISH BLIND AND BLOCK BOOKING, BECAUSE THESE ARE VAIN AND INSIGNIFICANT TERMS IN RELATION TO THE BUYING AND SELLING OF PICTURES. NO PICTURE IS PURCHASED BLIND WHEN EXHIBITORS KNOW THE TRADE-MARK, THE PLAYERS, THE STAR, THE DIRECTOR, OR THE SYNOPSIS OF THE STORY, THE BOOK, OR PLAY FROM WHICH THE PICTURE IS ADAPTED, OR THE NAME OF THE AUTHOR; or as long as there is a Producer-Distributor Theatre in which such pictures are shown.

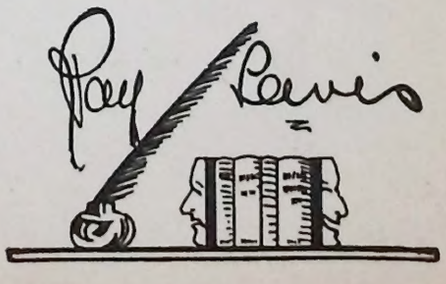
NO LEGISLATION, TO PREVENT A GROUP OF PICTURES FROM BEING PURCHASED, OR SOLD, CAN BE ENACTED, UNLESS SUCH LEGISLATION ALSO DIRECTS, THAT NO DOZEN, OR DOZENS OF HATS, SHOES, BOOKS, OR ANY KIND OF PRODUCE, OR MERCHANDISE CAN BE BOUGHT, OR SOLD, NOR ANY SERIES OF CONCERTS, NOR LECTURES, THE LATTER WHICH IS ALWAYS SOLD AND BOUGHT, "BLIND AND BLOCK". THERE COULD BE NO ADVANCE SELLING OR PURCHASING OF TICKETS TO SHOWS, ATHLETIC, OR SPORTS EVENTS, AND YET ANYONE CAN READILY PERCEIVE, THAT THE PUBLIC CONTINUALLY BUYS ALL ITS ENTERTAINMENT AND RECREATION "BLIND", AND MUCH OF IT "BLOCK".

Meanwhile, this legislation, according to a report from Washington, appears to be tied-up by the Federal Trade Commission which is of the opinion, that the "synopsis provisions of the Pettengill Bill are probably invalid under the Fifth Amendment to the Constitution"; secondly, by a demand by Canon William Sheafe Chase, (that Chaste Bird is in again) demanding the appointment of a Federal Picture Commission; and a suggestion that a special group be appointed to inquire into the matter, and to report to the next session. Hearings are resumed next week.

DIGEST INTERNATIONAL PRESS FILM SERVICE

PRODUCERS-Distributors and exhibitors will have noted reprints on Picture Reviews and General Film News in leading newspapers, acknowledging that the news and Reviews are published through the Digest International Press Film Service.

This is an additional service extended to the advertisers of the Canadian Moving Picture Digest, through which service we syndicate Picture Reviews and News to five hundred leading newspapers in Canada, the United States and Great Britain.



RAY PRESENTS

RAY LEWIS

THERE have been so many rumours of the sale of Universal Pictures Corp., that, when it really has happened, many of us will not believe it. But, it is true, nevertheless, Mr. Carl Laemmle, president of Universal Pictures Corp., has sold his shares in the company which he promoted many years ago.

$5,500,000 is the price of sale, and it buys Mr. Laemmle's, over 80% interest, in Universal Pictures Corp., and this means that this "grand old man", will, at last, have a rest from the big job, he has had to do, for many, many years.

I AM glad, that this veteran of veterans is going to enjoy a real holiday from business, from his responsibilities, for the first time in his life, and with plenty of money with which to carry out all the things he would like to do.

No man in our Industry has had a cleaner record, as a "square shooter", than Mr. Laemmle has, everyone in the Industry is happy that the deal has been made, for everyone knows, that this fine showman of ours, has been in poor health, but as long as he was Captain of the Ship, at the wheel he would remain, regardless of his fine officers and crew.

LAST year, I had several visits with Mr. Laemmle at Hollywood. He looked in better health, than he had looked the previous year, but yet, he looked frail, an eye infection bothered him, and he suffered from headaches.

He was at the studio every day, and could be found there until late in the afternoon. I visited him at home, and thought how nice it would be, if he could only have his days free to enjoy the beautiful grounds of his residence, and the quiet comfort of those rooms, in that home, which was Spanish-Mexican in structure, and in its furnishings.

Mr. Laemmle told me, that, several years ago he had refused $10,000,000 for his shares, but since then, times have changed.

Universal City is a huge place, over 225 acres, everything you can imagine on the place, and just now there is a land boom, right in that valley, and $5,500,000 might overnight, be worth $10,000,000.

THAT is how things happen, but whether the Standard Capital Co., The Eastman Kodak Co., Electrical Research, Inc., and the C. M. Woolfe General Distributors Corp., of London, England, double their investment, or not, the present deal is a good deal for Mr. Laemmle, in this day, which has seen big men in Industry and Finance, see their millions of dollars, even hundreds of millions, invested in huge enterprises, fade away, like the snows of yesterday.

J. Cheever Cowdin, co-owner with Charles P. Rogers of Standard Capital, will become chairman of the Universal board.

Robert H. Cochrane, who has been with Mr. Carl Laemmle these many years, in a partnership which mellowed as the years rolled away, into a richer and warmer friendship, in which the younger man tried so hard to save the elder partner the cares and business worries of their vast enterprise, he will be made President of Universal Pictures Corp., with Mr. Rogers in charge of production.

MR. COCHRANE, although what might be termed still a young man, is also a veteran of our business, and he has been with Universal, since Mr. Laemmle founded his company.

As executive vice-president of Universal, he is the type of business-man toward which our Industry is moving.

It is a compliment to the bankers to say that he looks like one, and he is a rare combination, in that, he is a thoroughbred executive.

And now, that Mr. Carl Laemmle, will no longer give us those "straight from the shoulder" talks, I am a little sad. I cannot give you a reason that has any sense, or logic, or argument for this sadness, perhaps, it is, that Mr. Carl Laemmle started The Digest as Canadian Universal Bulletin, twenty-one years ago, and it was this paper of his, which became, The Canadian Moving Picture Digest in a purchase from his Canadian Company. Clair Hague of Canada, with Universal all these years, could tell you about it, and Bill Bach who was its first editor.

Just a few weeks ago, we put up a sign, a stone's throw from Universal City, in North Hollywood, a sign which reads "Canadian Moving Picture Digest" and from which home, "Lulu" will tell us what is doing round and round that merry-go-round, called Hollywood.

BUT, that is not what makes me sad, perhaps it is the news of the Johnstown Flood, millions of property loss, homes gone, business gone, people dead, others homeless, Pittsburgh, Penn., other cities, and regions devastated, reminding me that thousands of years ago, when the people were selfish and would not listen to God's warning, there was a Flood.

Sceptics say, Noah's Flood is a fairy-tale, but Floods can happen, suddenly, swiftly as we see.

I heard The Hon. Harold L. Ickes, Secretary of the Interior of the United States, say,

(Continued on page 5)

United Artists Get Five Year Distribution Contract Elisabeth Bergner Pictures.

Lulu in Hollywood

Lulu S. Niemeyer

METRO-GOLDWN-MAYER's "PETTICOAT FEVER", with Robert Montgomery, Myrna Loy, Reginald Owen, and a small supporting cast. Directed by Geo. Fitzmaurice, is ace-high for Robert and Myrna. Myrna is forced to land with her foolish fiance at a lonely outpost, where Robert has been without sight of a white woman for several years. He makes up for lost time. forgetting a fiancee, who appears only to vanish. The fun is fast and furious.

WARNER'S "THE SINGING KID" with Al Jolson, Sybil Jason, Edward Everett Horton, Lyle Talbot, Allen Jenkins, Beverly Roberts, Claire Dodd, Jack Durant, Frank Mitchell, and a good support including the Yacht Club Boys. Directed by Wm. Keighley, is the singiest picture and so who cares about the story? Al sings old ones and plenty of new ones, and lets the crooked lawyer, Lyle, clean him out, whereas, the girl friend, Claire, vanishes. However, Beverly walks into first place in his heart, and what with Edward Everett Horton and Allen Jenkins for laughs, it makes a swell evening's entertainment.

WARNER'S "BROADWAY PLAYBOY" with Warren William, June Travis, Barton MacLane, Gene Lockhart, Kathleen Lockhart, Dick Purcell, Craig Reynolds, Granville Bathes, Dorothy Vaugh. Directed by Wm. McGann. It is interesting in the Mr. & Mrs. angle, by the Lockharts, and we predict this couple will be good in other clean, homely pictures, which will appeal to the tired family who want to go for complete relaxation, and see how the other half of the world are supposed to live!

METRO-GOLDWYN-MAYER'S "ROBIN HOOD OF EL DORADO", with Warner Baxter, Ann Loring, Margo, J. Carrol Naish, Bruce Cabot, Soledad Jiminez, Eric Linden, and a good supporting cast. Directed by William A. Wellman. While leaving a lot of California history to the imagination, it still portrays the colorful life of Joaquin Murietta, the bandit rather completely. Naish, as the second in command, does splendid work, running Warner Baxter a very close second in honors. Of special interest to Californians, — and a sure fire box office.

TWENTIETH CENTURY-FOX'S "CHARLIE CHAN AT THE CIRCUS", with Warner Oland, Keye Luke, and a good cast. Directed by Harry Lachman. Is a typically well-performed piece of unravelling, by Charlie, with, and without the aid of the family. Since the action is practically all laid behind the scenes of a circus tent, it's a thriller for the kids, in more ways than one. The addition of the midgets, George and Olive Brasno, makes good business. No cause to worry over the take-in of this picture.

PARAMOUNT'S "THIRTEEN HOURS BY AIR", with Fred MacMurray, Joan Bennett, Zasu Pitts, Alan Baxter, Fred Keating, Bryan Donlevy, and a splendid supporting cast. Directed by Mitchell Leisen. Is a splendid story of different personalities, in one little world, for a short period of time—the ball being constantly in the air as to situations — over-lapping of interests, the dialogue constantly on the up-take, with Fred MacMurray giving a specially fine performance. Splendid Entertainment.

METRO-GOLDWN-MAYER'S "MOONLIGHT MURDER", with Chester Morris, Madge Evans, Leo Carillo, Frank McHugh, Benita Hume, Grant Mitchell, and good support. Directed by Edward L. Martin. Is a different, and an exciting mystery, with the added attraction of having the scene laid in the famous "Hollywood Bowl" where Leo Carillo is warned not to sing on a certain night, or else. . . . He sings, and drops dead, and from then on Chester Morris, as the efficient unraveller, goes to work. Many clues, many theories, and a decided surprise in the end, for it's different. A fine picture for the younger generation.

TWENTIETH CENTURY-FOX'S "O'MALLEY OF THE MOUNTED", with George O'Brien, Irene Ware, Stanley Fields, James Bush, Victor Potel, Reginald Barlow and others. Directed by David Howard. Should be a 100% clean-up for O'Malley gets 'em all. James is framed for a murder, and the sister Irene goes to the rescue — the cook cooks up fun as well as food — O'Malley gets the bad men — and the gal, and the whole thing is wholesome picture fare.

20TH CENTURY-FOX, "Song and Dance Man", with Claire Trevor, Paul Kelly, Michael Whalen, Ruth Donnelly, James Burke, Helen Troy, Lester Matthews, Ralph Harolde, Gloria Ray, Margaret Dumont, Billy Bevan and Irene Franklin. Directed by Allan Dwan. Depicts the lovely loyalty existing between the dance team of Claire and Paul, even though he deludes himself as to his ability. When he tumbles to the fact that Claire is given a chance to go places through the interest of a wealthy man he plays a wonderful drunk scene in which he breaks the team. Claire almost loses out on account of the jealousy of the "angel's" sweetheart, but Paul comes in to direct and saves the day, fading out again to give Claire her chance for happiness with the other man. Plenty of good comedy, and not too weepy. Nice going.

PARAMOUNT'S "Desert Gold", with Buster Crabbe, Robert Cummings, Marsha Hunt, Tom Keene and a sure-fire supporting cast is more than just another western, and Mr. James Hogan, the director seems to know just how to get the best of some mighty swell situations with Indians 'n everything. It's good, and funny and quick moving and should get better business than just the second picture on a bill.

Fire at Korda's New Denham Studios Delays Production Two Weeks

British Film Digest

Special to The Digest from our London Correspondent, Dennison Thornton.

Shaw on America

BERNARD SHAW, who has been paying his second visit to America, doesn't think much of the way Hollywood treats its authors.

In an interview he says: "They approach me and buy the rights of one of my plays, then do anything they want with it. Later they probably give it to a bell-boy to read and he writes the story of the films taking out anything he wants to and putting in something that doesn't belong.

"As long as the American cinema hires bellboys instead of dramatists to write for them, their productions won't be anything but horrible. They don't use dialogue: they just converse in sub-titles".

Mr. Shaw says that were he to show a film producer how to make a thousand dollar scene for ten cents the magnate would consider him a "cheapskate".

"But were I to show him how to make a ten cent scene for a thousand dollars he would say that Shaw was a marvellous fellow."

C. M. Woolf Negotiating for Control of Universal

SO many stories have been circulated in recent months about the sale of Mr. Laemmle's Universal, that we lost count of the number long ago. Now the old rumour has been revived again — but this time the story takes on a slightly different complexion. Indeed, I am assured there is a very genuine complexion about the story that C. M. Woolfe, head of General Film Distributors here, has been negotiating for a majority holding in Mr Laemmle's organization.

If this report is true, and the deal is carried through, it will mean that a British film company will control one of Hollywood's biggest producing and distributing organizations.

Although, of course, it is impossible to obtain a statement from anybody this end, it is definitely known that Arthur Rank and Lord Portal are assisting C. M. Woolfe in the deal; that negotiations are still very far from complete; that any such transfer of the Universal interests depends upon an option accredited to Standard Capital Company of New York, the option having now been extended, it is said, to March 14; and that Electrical Research Products, Inc., controlling Western Electric film interests, are said to be involved in the deal.

Great speculation persists here with regard to the final outcome of these negotiations. A well-known member of the British film industry told me there was every likelihood of the deal going through in favor of the C. M. Woolfe interests.

London Press on "Things to Come"

IN a previous issue of "The Digest" I fully reviewed the Korda-Wells epic, "Things to Come". The following extracts from the London press serve to illustrate the consensus of critical opinion on this subject:—

"Beyond all comparison the greatest film that has ever been produced. Mr. Korda has produced a film which the entire world will receive with boundless admiration." — "Daily Mail".

"The most remarkable technical feat in British film history, surpassing anything of the kind ever done". — "Daily Express".

"Tremendous, awe-inspiring, challengingly imaginative and technically brilliant". — "News-Chronicle".

"An astounding piece of work. Not for a fraction of a second is it possible to take one's eyes from the screen; and it is only of a great film that this can be said". — "Daily Herald".

"A gripping film, a thought-stimulating film, and a masterpiece of spectacle". —— "Evening Standard".

Lubitsch for Elstree

BY the time you read this London will be entertaining Ernst Lubitsch. Although Paramount informs us that the distinguished director is coming here on a holiday it is generally believed that the real purpose of his visit is to make a British picture. One authority for this news is James Flood who has just arrived here to direct a Clive Brook picture.

It will be recalled that some months ago, before Lubitsch became Paramount's production chief, he made an agreement with the Toeplitz unit to make an English film. It is interesting to note that Maurice Chevalier, one of Lubitsch's most popular stars, is now doing "The Beloved Vagabond" for this same Toeplitz.

This subject is being directed by young Kurt Bernhardt who made "The Rebel" for Universal a few years ago. His last assignment was the supervision of 'Toeplitz' "The Dictator" in which Clive Brook and Madeleine Carroll co-starred.

Mr. Bowman of Canada

BOB BOWMAN is a Canadian. He came over to England a couple of years ago, having taken leave of his father who is editor of the Ottawa "Citizen". Bob was a reporter on the paper. But he needed a holiday. One of the first things he did on reaching London was to visit the B.B.C. He looked over the building, watched broadcasts, thought how nice it would be to work there, laughingly mentioned it to one of the B.B.C. directors who promptly took him up on it. So Bob Bowman forgot about the Ottawa "Citizen" and settled down on the staff of Broadcasing House.

Time passed and nothing much was heard of Bob. He did his job of work, but his ambition was to become an announcer. But the B.B.C. said they already had half a dozen announcers. Then came the Olympic games. At the last minute the man who had been assigned to broadcast a running commentary on one of the ice-hockey fixtures became indisposed. Bob Bowman volunteered to substitute, rushed to Bavaria, took his place before the microphones and proceeded to broadcast a brilliant, vivid rapid-fire description of the game. The B.B.C. had originally planned to broadcast half-an-hour of the match.

(Continued on page 9)

U.S. Government's $7,000,000 Theatre Program Charged with Attacking American Films.

British Film Digest

(Continued from page 8)

They were so pleased with Bob's terrific commentary that they let him continue for an hour and a half!

Next day the newspapers sung praises of Bob's broadcast. They urged the B.B.C. to make him their sports broadcaster.

But in the hour of his triumph, when the press is writing columns about him and thousands of readers are urging the B.B.C. to feature him regularly, Bob has announced his intention of returning to Canada this summer.

"I'm only on temporary contract anyway", he says. "I'm good for a job back on the Ottawa 'Citizen'. My plans aren't fixed yet, but I feel I've learnt a lot at Broadcasting House".

"One Night at the Opera"

ALTHOUGH nationally speaking the humour of the Marx Brothers has never been fully appreciated in this country, the success of their latest film, "One Night at the Opera" at the Empire Theatre, Leicester Square, shows that in London at least there is a considerable public appetite for these brilliant comedians. Previous Marx pictures have been successful enough in the West End and in larger provincial centres. But in the smaller towns audiences have merely knitted eyebrows and shrugged shoulders in mystification at them.

There are doubtless a number of reasons for this general indifference on the part of English audiences towards the Marxes. My own guess at the chief one is that the delightful fatuities of their humour, their mad gags and the lightning rapidity of their cross-talk is far too fast and furious for the slower-humoured Englishman.

Again, generally speaking, humour is for the most part, an essentially national thing. There is, of course, an international species of humour which finds its expression in films like "It Happened One Night" — a humour that is utterly universal in its appeal. In such instances, however, the humour is largely dependent upon "situation" for its effect, and a funny situation is more easily understood and appreciated internationally. The humour of dialogue, on the other hand, is not always so universal in its appeal. It is more essentially national, springing from the everyday life of a nation and from the characteristics, habits and idiosyncrasies peculiar to that nation.

The humour, say of Ralph Lynn and Tom Walls will pack any English theatre from top to bottom simply because the particular humour of Messrs. Lynn and Walls happens to reflect something as familiar and understandable to an Englishman as it is alien to an American. In the same way the humour of the Marx Brothers (apart from the pantomine of Harpo which is as international as Chaplin's) springs to a considerable extent from the currencies of American life.

That the humour of the average Englishman is slower than that of the average American is undoubtedly true. Perhaps one reason for the immense success of "One Night at the Opera" at the Empire is that M-G-M have somewhat "tamed" the Marxes. The comedians are not nearly so crazy or rapid-fire in this picture as they were in "Duck Soup" or "Animal Crackers". This slowing up of their pace has certainly made it easier for English audiences. There are noticeable pauses between many of the wisecracks intended no doubt to give the slower-witted a chance to "catch-on".

Personally I prefer the Marxes when they are at their very craziest, but one must agree that for the sake of the general public M-G-M did wisely in submitting the comedians to stricter control.

"One Night at the Opera" has entered on its second week at the Empire. It will be followed at this theatre by "Ah, Wilderness" and "The Last of the Pagans" on a double-feature programme. Both these subjects, of course, were produced by M-G-M.

Members of Parliament Write Thanking Ray Lewis for Quota Survey

MR. RUNCIMAN, President of the Board of Trade, in replying to a query, in respect to the Film Quota Act made by Mr. Harry Day, answered the honorable member, that he considered the Film Quota Act was achieving the object for which it had been introduced, and had not worked out differently to that which had been expected.

Mr. Day also inquired, as to whether Mr. Runciman proposed introducing legislation to amend any portion of the act, and would he specify the particulars of such amendments.

Mr. Runciman replied that he had no further comment to make, other than to repeat what he had said on February 25th, when the Hon. Member, for South Croydon, had made an inquiry, and that is, the consideration of the Government of a Committee in the near future, which would study and inquire into the operation of the Films Act.

Meanwhile, your editor is in receipt of several letters, from Members of Parliament, Westminster, in acknowledgement of receipt of a copy of her picture survey while in England, and which Miss Lewis published under the heading, "You May Quote Me On the Quota Bill".

The survey covered information obtained from leading exhibitors, and what might be termed, the smaller house exhibitor, in the Midlands, in Devonshire, Kent, Hampshire, the numerous seasides, and suburban districts, in and around London, also information obtained from exhibitors in leading industrial, and mining centres in Great Britain.

Additional information covered contacts with picture patronage, made up of the proverbial movie fan, housekeepers, stenographers, manicurists, hairdressers, clerks, business men, professional men and women, holiday seekers, young people, old people, a picture patronage recruited from people in all grades of social and economic life.

The general opinion was, that the Quota pictures, which exhibitors told their patrons they were forced to play because of the Quota Act, that these Quota Pictures were void of all entertainment value, and the conclusion from exhibitors was, that the British Quota Film was spoiling the prestige of the British Film Market.

The angle of Government Service to Unemployed through this medium, the financial returns to British Studios through rentals obtained for Studio space, the inducement to British Finance were all matters of importance and consideration, but the reverse of these

(Contained on page 10)

Premier Hepburn Ontario Exempts Charity Shows from Taxation.

Conklin in Winnipeg

THE new Gaumont-British production, "Rhodes", starring Walter Huston, has now been pre-viewed in Winnipeg and will be seen in Winnipeg in due course. Already it has proven an outstanding success. N. L. Nathanson, president of Famous Players Canadian Corporation, Toronto, viewed the picture at its premiere in Miami Beach, Fla., in February and became enthusiastic over it.

Canadian Theatres

FOR delvers into statistics concerning the talking picture industry it will be interesting to learn that on January 1 this year Canada had 873 talking picture theatres, all of them wired for sound pictures. Ontario leads the list with 308, Quebec has 140, British Columbia 104, Saskatchewan 87, Alberta 81, Manitoba 72, Nova Scotia 48, New Brunswick 29 and P. E. I. four. All but four of these are open regularly. This total is a decline of some 40 houses since 1932.

Major Bowes Amateurs

AMONG the interesting engagements at the Winnipeg-Orpheum soon is Unit No. 9 of the Major Bowes' amateurs. This unit, one of the best now on tour, has attracted much attention and has been received by crowded houses wherever it has appeared.

If present plans carry Western Canadian will soon have the pleasure of seeing troupes of their own amateurs, selected in nation-wide amateur contest, touring from coast to coast in Famous Players theatres. Executives of Famous Players Canadian Corporation have had this idea maturing for some time and now it is about ready to launch. Amateur contests will be held in Famous Players theatres weekly, the winners will be assembled into unit troupes and sent on tour from coast to coast. Only amateurs will be eligible, the contest differing in this respect from the opportunity contest now a Friday night feature at the Winnipeg Orpheum. It is not yet known whether the winning amateurs will be gathered in district troupes and sent out as a Winnipeg unit, Montreal unit, etc., or chosen from all parts of the country and sent out in numerical order as is now done in a widely known contest in the United States. Famous Players have felt for some time that Canada could present troupes of performers equal in every respect to the best imported article and have now decided to give the young talent an opportunity.

Canadian Performing Rights Society

ACTIVITIES of the Canadian Performing Rights Society and its relations with the public was questioned in the legislature of Manitoba, March 13, by W. R. Sexsmith, Portage la Prairie, Manitoba.

Mr. Sexsmith gave notice of a resolution in which he will ask the legislature to urge on the parliament of Canada the need for immediate proceedings, by legislation or otherwise, to eliminate any injustice to the public.

The company was incorporated in Canada in 1925, and before this in Great Britain and the United States. For a fee it assumed to give performing rights to material, the subject of copyright, such as songs, musical or drama compositions.

Last year its operations were subject of investigation by a royal commission named by the Dominion government.

Members of Parliament Thank Ray Lewis

(Continued from page 9)

advantages was also apparent, in that, there was the introduction of finance into channels where it had no business to be directed, that it stimulated the production of cheaper films, competing with the Better Product, and the employment and encouragement of mediocre talent, which in the aggregate was not worth to Great Britain the development and encouragement of even a handful of real screen artists and artisans.

Britain has always prided itself on Quality for its Trademark, that is why the "Made in Britain" trademark was added to the traditionally sound reputation which Britain has always enjoyed. Britain is too old a bulldog to learn new tricks, therefor, the production of twenty-five Quality Pictures is of more benefit to the British Film Market, and to Great Britain, the British Empire, from a Trade slogan, that "Trade Follows the Film", than two hundred cheap British Quota Films, which exhibitors are "FORCED TO PLAY", according to their percentage of foreign films played, but which distributors cannot be forced to sell, an arrangement, or law which is obviously lop-sided and unfair to the exhibitor.

The Honorable Members, who have written Ray Lewis, who, by the way, sent her report to every newly-elected member of Parliament at Westminster, all state that they are interested, and willing to investigate the Quota Act. They also invite Ray Lewis to express an opinion as to whether she believes the Quota Act should be abolished, or revised.

The Digest invites its readers in England, who are interested in the Quota Act, to present their arguments, which we in turn will present to those who were good enough to request the information. Meanwhile, your editor has replied to these Honorable Members, informing them that this information has been requested from you and will be forwarded to them.

RAY LEWIS.

King George V. Memorial Number

THE Digest's Memorial Number to King George V. will be a Souvenir which you will wish to treasure. All leading companies of the Picture Industry in America, and in England will be represented in this Special Pictorial Number, in which The Reign of King George V. will cover a story, illustrated with pictures, following Royal Events of International Significance, and History-making Ceremonials, together with a history of Royal Motion Picture Patronage, and the Sad Ceremonials which marked the close of the reign of England's most beloved King, and ushered in the Kingship of the Bachelor-Monarch, His Majesty, King Edward VIII, world-travelled, world-famous, the British Empire's Ambassador of Good-Will and Trade, of International friendships and good-will, and the Royal Forger of those indissoluble ties, binding together in a close comradeship, the English Speaking Peoples of the World.

"From Sandringham to Windsor" will be an eye-picture, related by your editor, covering her impressions of what she saw in London, and at Windsor, during that tragic week in which "A King Slept His Last Sleep". Please read your communications carefully, we have the honour to present this Memorial Number for your service.

President Otterson Paramount States Paramount's Financial Position Strong.

Show Business

Gable - Crawford Co-Star

Jean Harlow's next starring role is to be in the exciting espionage story, "Suzy", scheduled for early production at Metro-Goldyn-Mayer.

Adapted from the novel by Herbert Gorman, "Suzy" is the deeply romantic story of an American girl who becomes enmeshed in the war-time spy system in Europe.

George Fitzmaurice, who directed two of Greta Garbo's greatest hits — "Mata Hari" and "As You Desire Me" — is to direct Miss Harlow in the new production.

M-G-M Starts Filming "The Good Earth"

After more than two years of research, the sending of a complete film expedition to China, the importation of thousands of authentic properties, and a search for Oriental players in which more than three hundred tests were made, cameras started turning last week on Paul Muni and Luise Rainer in Irving G. Thalberg's "The Good Earth".

Jane Wyttt in Frank Capra's "Lost Horizon"

Jane Wyatt, yesterday was engaged by Columbia Pictures for the much-coveted leading feminine role opposite Ronald Colman in Frank Capra's "Lost Horizon", which will be placed in production in the very near future. Edward Everett Horton and Isabel Jewel have also been signed for important roles.

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Buck Jones to Start "Banished"

On Monday, Buck Jones will start the sixth picture of his current season of Western productions for Universal. It is entitled "Banished" and is adapted by Frances Guihan from his own story. It will be directed by Ray Taylor. The cast so far includes Dorothy Revier as leading lady, Harry Worth, Buck Jones' horse Silver, and little Billy Burrud, who made such a hit in "Three Kids and a Queen" and who has been on loan-outs to various companies ever since that time.

Newsreel Special Shows Flood Area

Actual scenes of rescue work in the flooded areas of New England and Pennsylvania are shown in a 20th Century - Fox Movietone newsreel specially released yesterday (Friday).

The plight of flooded Washington, with rail and highway bridges threatened by the swollen Potomac, is revealed in a sequence showing President Roosevelt on a personal tour of inspection as hurried sandbag emplacements are reared to save the city.

"The Great Ziegfeld" will have its world premiere at the Astor Theatre, New York, on Wednesday night, April 8. The occasion will be made noteworthy of former Ziegfeld stars and beauties and many of the authors, composers and lyricists who were associated with Ziegfeld productions during the twenty-five years of his stage career.

Hollywood Gets Then All

Although Mary Ellis, Walter Pidgeon and John Halliday, who play the leading roles in Walter Wanger's production "Fatal Lady" won fame on the London stage before they entered pictures, none of the stars were born in England. Miss Ellis was born in New York, Halliday is a native of Brooklyn and Pidgeon hails from Canada.

Lon Chaney, Jr., has been signed for one of the leading roles in the Republic serial, "The Undersea Kingdom", starring Ray "Crash" Corrigan, now in production. Lee Van Atta, has also been signed for an important part.

Two-Week Delay Caused by Small Fire at Korda's Studio

Alexander Korda, production executive of London Films, cables that yesterday's fire at the company's new Denham studios will cause a short delay of about two weeks in the production schedule of his organization.

Korda cables that one of the stages was partly damaged, but will be ready for use again after ten days of repair work. Progress is being made rapidly on two other stages neither of which was affected by the fire. These will be completed early next month.

All Alexander Korda productions are released through United Artists.

Theatre wanted to lease in medium sized town. Fully equipped. Prefer house with Northern Electric equipment. Full particulars.
BOX 7 — DIGEST

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Second week for "Rose Marie", produced by Metro-Goldwyn-Mayer, starring Jeanette MacDonald and Nelson Eddy.

TIVOLI—Manager D. Krendal — Two features: "The Petrified Forest", with Bette Davis and Leslie Howard, Warner Bros. production; and "Freshman Love", with Frank McHugh and Patricia Ellis, also produced by Warner Bros.

UPTOWN—Manager Jack Arthur — RKO's "Follow the Fleet", with Fred Astaire and Ginger Rogers.

IMPERIAL—Manager Tom Daley — "The Ghost Goes West", with Robert Donat, Gaumont-British production, distributed through Regal Films Ltd.

SHEA'S—Manager Jerry Shea—James Cagney in "The Frisco Kid", Warner Bros. picture.

Louis B. Mayer Hailed as "A Man of International Character" Annual Luncheon Shriners.

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